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SFA EYE

October 8, 1973 Vol. 2 No. 1

Well, here we are again with our first issue of the year. For those people who don't know it, the SFA EYE is printed bi-weekly, with photographs, drawings, articles, and any other correspondence that we receive. We need response from you to make this paper worth printing. The next deadline for articles or what have you is Friday, October 12th. Please place all contributions in the SFA EYE box across from the main office. Also, anyone who would like to join our staff, or just come to our meetings, we meet every Tuesday at 12:30 PM in the Photo Lab lounge. ALL ARE WELCOME!!!!!
Sharon Golden and Rance Haig, editors

Fred's follies

On Tuesday afternoons around 5:00 PM, a rather phenomenal thing can happen to you if you wish to take the time. You can join a group of students meeting in the conference room to discuss the latest game plan in the most fascinating, unbelievable and infuriating Freddie's Follies. Although it is not a new game, I think most of you "children" (?) at the Art Institute are unfamiliar with it.

The only prerequisite which this game has is Students depending on the Administration to deal fairly with them as Adults who have paid an amount of money in order that they may 1. further their art educations, 2. have good facilities in which to use that education, and 3. leave administrational dealings to the people who are paid to provide the aforementioned so that they (the Students) may continue their work uninterrupted. So what's the problem, you say?

The problem is that it is no longer sufficient that we pay these people (Administrators) to see that the school is run with the Students in mind, we now have to see to is ourselves that they are functioning properly.

The three things I have mentioned above have now been dubbed "Student Apathy" and this "apathy" is what makes this game work. Without it the Administration would not have the gall to 1. refer to requests for usable equipment as "asking for CANDY", 2. treat Department Chairmen as if they were bothersome flies, 3. feel completely free to raise tuition indefinitely, 4. accept a greater number of students without regard to the already overloaded classrooms and studios, and 5. continue with unseemly arrogant disregard of the people who provide their livlihoods--- that is, YOU "children".

Unfortunately, the only way to stop this absurdity is to interrupt your work in the Poor facilities and refuse to allow the next move in Freddie's Follies. The next move for general information (something else sadly lacking) is another tuition raise and still additional students.

Without YOUR money the administration could not work and I for one find this a very strong leverage point. If you are feeling, possibly, insulted by this and want the nonsense to stop, let the administration know. we all know how often and easy it is to talk to someone in the administration, go to them, or come to the Student Unity Council meeting where you will be listened to and if what you have to say is a problem, it WILL be dealt with in a constructive manner.

P.S. No, this is not a rah-rah letter, I am disgusted. Also the next time your scholarship request is turned down, take a look at the people who did get one---quite interesting, I'd say.

Helen Rollins

SUC

Here is a list of SUC members for this semester. If you have any gripes or questions, contact the following people:
Nina Hubbs- Painting
George Duran- Painting
Bruce Whitver- Painting

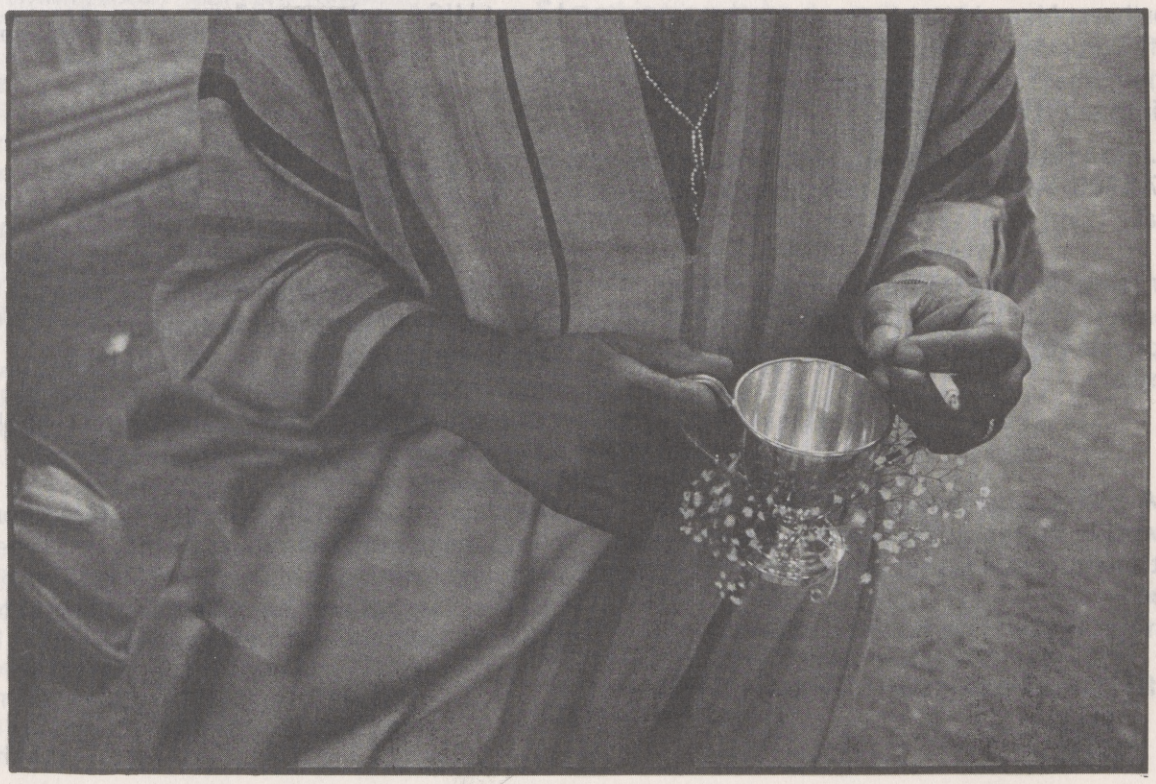
Dan Gibson- Photography
Susan Shaw- Photography
Bob Mayhew- Photography

Elizabeth Ross- Printmaking
Helen Bottomly- Printmaking

David Best- Clay (Ceramics)
John Anderson- Sculpture

Virginia Giritlian- Film
Jim Carter- Film
Simon Edery- Film

The Diego Rivera Gallery has been given totally to the students and faculty to run. We now need to have elections (dates to be announced) in each department to elect two people to a committee to run the Diego Rivera Gallery, and to elect one of the three existing SUC members to sit on the committee, making the total in each department three people. Each department will soon hold meetings. If you feel that you would like to help run the Diego Rivera Gallery, come to the meeting in your department. The work will include deciding the philosophy of the gallery, and possibly selecting the shows to be seen. It's important. And it's a good opportunity to learn about galleries and how they run.



Joel Sackett

EDITORIAL

I feel that something must be said about the food service which is being run this year in the cafeteria. The food is pretty good if you can afford it. But like most students, a dollar or more is much too high for me to pay for a sandwich. Not only that, but the Haven has already raised their prices a few times. This is not the way to get more people to eat there. I understand that food is high, but if some price reduction isn't taken soon, I feel everyone should boycott the Haven and spend their money elsewhere. After all, there's always New Radio Market where you can get a sandwich for 70 cents. It's just two blocks up Jones Street.

STUDENT HANDBOOK

Those students who would like to pick up a student handbook may do so in Diane Harsh's office or at the front desk in the main office. The handbooks are filled with information about the school and also other interesting material, including a city map. Please feel free to pick one up!

Students having personal problems of an emotional or psychological nature are encouraged to call the Art Institute's volunteer psychotherapist consultant, Mr. Howard Ginsberg, MSW, 751-7752, who will advise and refer students to community or private agencies, clinics, or individual practitioners for help.
Among the agencies offering free or low-fee services to students with little or no funds are:
For counselling:

Family Service Agency, 1010 Gough, 474-7310

Jewish Family Service, 1600 Scott, 567-8860

Catholic Social Service, 4 different locations, including 2940 16th, 861-8306

For psychotherapy or other psychiatric help:

Northeast Mental Health Center, 1542 Stockton, (Off Columbus), 398-2266. Features a crisis center where students can come in without appointment if under stress.

Mt. Zion Psychiatric Clinic, 1600 Divisadero, 567-6700. Also has a crisis clinic open 24 hours a day.

For more detailed information about these agencies or for information about private clinics or private psychotherapists, please call Mr. Ginsberg.

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Editors: Rance Haig, Sharon Golden

Staff: Valrie Massey, Bob Mayhew, Barbara Lapsley

for sale

The Art Institute is looking for a president, salary $25-30,000. It became known last February that the Executive Director, Mr. Ted Eliot was retiring. At that time, he expressed the wish that he be allowed to stay until the new by-laws were adopted.
The job of President is not what it seems. The real administrator is the Vice President and Director of the College, Fred Martin. The President serves as front man and figurehead. His job is liason with the Board of Trustees and fundraising. (Often the same thing.) Ted Eliot has been meeting the fundraising goals set. He's made many trips to foundations. What's distressing is that the goals have been set so ridiculously low.

After putting in the budget a $25-30,000 salary for the President, the Development Committee cut their goal by 30% to a pathetic $100,000. Now do you know why tuition is so high, and going to get higher? Meanwhile the search committee for a new President groans about taking up to a year to find the right man, leaving us with a lame-duck President and a whopping tuition increase.

To liven up our fund-raising efforts and see just how much can really be had, I propose a fundraising contest, a minimum of $50,000 to enter. The President's job would go to the winner, and all proceeds to the San Francisco Art Institute.

Two examples of lethargy in fundraising: Last year SFAI won a $20,000 Title V government matching grant for film equipment, and Nixon impounded the funds. Why didn't the Art Institute file suit to unfreeze funds appropriated by Congress?

Why after one-hundred years of support by the West Coast rich do we have the smallest endowment ($700,000) and fundraising of any UICA art school, twenty eight times smaller than the largest UICA endowment?

Will Blosser

Uni--Dept.

Each Monday at one o'clock in the photo lab, there will be a meeting designed to bridge the gap between the various departments in the school. Not enough contact is made among the different parts of the school, so as a result the "meeting ground seminar" has developed.
The class was originally intended to teach non photo majors the techniques of film development and printing, which will still be done, but the class has now extended itself beyond the mere technique of photography.
The class has evolved into the "meeting ground" for the several departments in the school: painting, printmaking, ceramics, sculpture and photography. The class is intended to join contrasting sections in an effort to relate the different media.

Anyone working in any media is invited to participate in the seminar by bringing in their work (or representations of their work) or present any material related to the fine arts.
The class is not aimed at being a multi-media seminar, but rather a class which relates one media to another while each media remains its own entity.

We will demonstrate photographic techniques at varied times and as the demand is expressed by the individuals participating in the seminar.

We are going to get the ball rolling October 1, Monday, with a slide show of contemporary photography and a printing demonstration, which requires no equipment. The printing is of a "loose" nature, enabling the participants to "float freely".

Anyone can participate regardless of their photographic background because of the type of printing we will be doing. Intricate results can be acquired by the printing technique, however.
For those of you who missed the first meeting due to lack of communication, we will repeat the same material in the following meeting (Monday, October 8) in addition to the new material.

The Graduate Photo Lab in the Photo Department will be used for demonstrations and slide presentations because it is available, large and "free wheeling".

The seminar will be conducted by Mike Mandel and David Howard, two graduate students in the photography department. Each Monday signs will be posted around the school announcing the following Monday's activity in the seminar.

We invite and encourage "TRIPS" by anyone in any department—slide shows of your work or others' work—conceptual performances—critique and discussion of various media—presentation of sculpture, painting (with critique or no critique), prints, ceramics. . . YOU NAME IT AND WE'LL DO IT, BUT LET'S GET SOME ENERGY MOVING AMONG ALL OF US.

David Howard

SP What?

Well, here I sit writing another article for the SFAEye. It's about a group of people named the Society for Photographic Education.

The Society had a meeting two weekends past at the U. C. Santa Cruz campus. When I knew I was going to the meeting, I asked around the Photo Department to see if anyone would like to have a ride down. To my surprise, not many people even knew about SPE. I did find two, Hank Wessel and Oliver Galgiani. At dinner

that night I asked both Hank and Oliver what they thought of the Society. Hank told me that he was a member way back six years ago when it was just a small group of people and was started by Nat Lyons. He said that it was his feeling the Society was nothing more than a social club and flesh market, but he added that the members had good intentions. Oliver didn't either agree or disagree. So I went to find out for myself.

After getting up at the ungodly hour of 6 AM Saturday morning, I was on my way. We arrived at the U. C. campus at 9:30 and signed the registration sheet. After an introduction by Darryl Curran, Fred Parker (Friends of Photography) Vice-Chairman of SPE started a rap about how the region could be improved to better serve its members. After much talk, a meeting for sometime in January was called, to be held on the U. S. C. campus in L. A.

After lunch in the little cafe on the campus, (where, by the way, I got a three course meal for the price of a sandwich in our Haven), we got back to more business.

The afternoon held two events— a talk by Bob Forth (California College of Arts & Crafts), called "Change and Exchange. . . some notes on the uses of surplus" (a copy of which will be available in the photo lab and would be a good thing for everyone to read), then something like a show and tell, where members with something to show or share with others did so. The evening offered a party given by Gallery 115.

The point I'm trying to make is that only a small number of the Art Institute Faculty showed up. Ellen Brooks and Oliver Galgiani were two of them, but they were members long before coming to the Art Institute. Mike Mandel, David Kerr and I were the only 3 students from school. I grant the facts that Hank said, but not 100%. Yes, there was a party and a lot of B.S., but there was an equal amount of good, too. If we are going to improve our educational system, teachers as well as students should get it together and have some exchange of ideas and ideals. Ellen Brooks tried this with her summer class, showing work by L. A. photographers. At first people walked out of the room, but later these same people asked her to show the slides again in the class. To be fully aware photographers we must be exposed to all work and all ideas, whether we like them or not.

Anyway, To make it short, there are some 30 or so members of SPE in the Bay Area. If any one of you out there would like more information, just ask us, or write to the national address: Society for Photographic Education, P.O. Box 1651, FDR Post Office, New York, N Y 10022

Bill Goldstick

Tony Smull

film-works

Activity at SFAI Film Department is intense. If you have an idea for film want to see films, talk film, or eat, fuck, sleep film, find crew members or actors, this is the place. If you don't know what to do, sit bakc and something will come.

There is a new curriculum this fall designed to hurtle beginners through the technical barrier. After beginners have become qualified on the equipment, they go to the advanced workshop. The purpose of the workshop is to make it as easy to make films as possible. We believe that learning to make films is a stew of access to equipment, making films, viewing films, and discussion with other filmmakers on a personal level.

The workshop has three areas of activity: film showings, equipment use and discussion with advisors, teachers and other students. The two classroom/studios will be used for beginning classes weekday mornings and as screening rooms/shooting studios all afternoons, evenings and weekends. The editing room hours are 10 AM to 10 PM. Cameras, tape recorders, lights, etc., are available to those qualified in their use, with a $25. deposit. Transfers, mixing and dubbing can be done in the sound studio. The J & K printer is the only printer in operation right now (Gary Richardson Get that Scotchlite printer rebuilt. . . please). Sign up in advance for everything and remember IF YOU DON'T KNOW HOW TO DO SOMETHING, ASK!

Two instructors will be here on all weekdays to assist in shooting and discussing films. You are encouraged and invited to meet with all the teachers and sit in on the discussions. There will be something going on all the time.

There will be current films on Monday, Film History on Tuesdays and Film Seminar on Wednesdays, all of which are in the auditorium. These Film Seminars, run by Larry Jordan, will be a varied spectacle of all aspects of film.

The film seminars will present on alternate weeks, current film for critique and visiting filmmakers with their films. Film History will continue in its usual inimitable manner. (DON'T be late, James hates people walking in while he's talking!) Showings will be at 1:00 PM and 7:00 PM on Tuesdays.

The only real requirements are that you do something, anything!. And that you not damage the equipment. Beyond that, it's up to you what to do. Si gn up for howevermany credits you want with ONE advisor. The advisor will give credit according to your completion of that many credits worth of work. The only way to fail is to not do anything.

Will Blosser

Haven ?

Something has to be done about the prices charged in the student cafeteria. They are just plain too high for what you get. The days of a 50 cent sandwich are not gone by a long shot, so why does the school cafe charge 65 cents for peanut butter and jelly? The story of how the "Haven" got the cafeteria is really illicit and if anyone wants to know about it, ask any SUC member and they can fill you in. But that is another story completely. What I would like to see from the students are some ideas as to how we can get to replace the Haven, and the sooner the better. If you know of anyone who might be interested and able to open up a rent free cafe, tell and SUC member (listed in this newspaper) the name or names. If we cannot find anyone to replace them, let's get a student committee to go and talk to the owners about lowering the prices. But don't ride the people behind the counter, they just work there. They don't set the prices, so don't blame them! Blame the owners, who probably live high on the hog from our money.

Bob Mayhew

filmstyle

In order to make a film, one must be clear and consistent in the world one builds on the strip of celluloid. What does one honestly see in the exposed film, in the reality before the camera, in oneself?

The capabilities of film are enormous. The interrelationships possible are numerous (infinite) and complex. The filmmaker may consider the screen as a surface of shapes and colors or as a window into a three-dimensional world. The filmmaker may twist space, time, body and sound.

Consider time, this fleeting instant, the now which has changed to now and endlessly now down the long corridor of each word, thought, and moment.

Film is hypnotic, like music; it is a method of controlled moments. A moment is losing your memory every two seconds. So we must scribble notes to ourselves to keep one moment connected to the other. The stranger that is the next minute or year is introduced.

So the moment is music and we as filmmakers are really musicians of the eye. And if we use words it is liking writing words to a song. They never make much sense by themselves. It's only when you make up and hear the rhythms hidden throughout the surface words ripple.

Film is different from paint or photo. We have taken control of the flow of viewing. A person makes his own time scale when looking at a static object, look deeply or quickly glance. A film viewer does not have the freedom. We have written a score and said at this time you will look at this, this and this; you, as a viewer, cannot improvise.

Film is powerful because it quite literally leads you by the nose. As long as you're sitting there watching me, I'm going to show you. I will show you things you've never looked at - a fantasy of dreams merged together. The film can pluck this memory that. Watch and I will show you a house of magic like you've always known before. A painting sits in the homes of rich people or in halls of museums. Does it touch 'real people'? The art which touches 'real people' is cars, highways, machines, plastic and commercials. Art, to cite a time honored saying, is essential to people, i.e., "Great countries have great art". And where is that essential spiritual ingredient? If it is essential, it must be around someplace. But the stuff in the galleries sure doesn't get around, so quod est demonstration it must be "Big Ben", the record star in concert with GM.

But if films are so powerful and clear, why is there so much shit around? Why do so many people get bored by Stan Brakage, while filmmakers literally flip out seeing his films?

I hate to admit it, but film has a stylistic elite. I can only defend it on the ground of research. Filmmakers are experimenting with a new alphabet. It's like learning to read again. It is literacy, but visual literacy. Open up and let your mind be soothed by these strange flashes and rhythms of Brakage.

The potential for filmmakers is great. Be aware of your responsibilities. Be aware that your films are important. DO NOT be content or self satisfied. DO NOT be discouraged.

Will Blosser

Exo Skeleton

Working under a research grant from the Union of Independent Colleges of Art (UICA), a private funding organization and with the active sponsorship of the Art Institute, Ed Pickett taught a summer session class in functional structure as sculpture. Mr. Pickett believes that today's architect is a public sculptor using plastics as a glazing or special effect in construction. In response the aim of this project was to demonstrate the feasibility of thermoplastics as both an esthetic and structural material. The structure has its strength in its skin, quite like a exoskeleton of an insect or shellfish. Thus without the use of traditional support systems, it is now possible to build large structures of transparent or translucent material. Besides the ease in manufacturing and construction, the erection of such a structure could be accomplished in a day and the creation of an environment which in a sense is all windows (either clear, frosted, or colored, or any combination) would be accomplished.

The building is designed so that the skin is self-supporting (exoskeleton) and will be formed in sections either (and preferably) by vacuum forming or fibre-glass lay up. The plan is elliptical, the elevation slightly more than a semi circle. The extra space thus created enable the area near the base of the walls to be more fully utilized.

Strengthening is by means of transverse convolutions, which diminish in size as the section of the building becomes smaller. The calculation of these is in accordance with ratios of proportion to the total scale of the building, (drawings from the beginning were full size). Taking into account the effect of light on the surface where shadows too dark would break the continuity of the skin and convolutions too shallow would be structurally unsound.

The construction consists of making a quarter of the total form (as each quarter is identical), by pivoting a rigid shutter with a metal blade cut to the convolutions of the plan over a dexion structure supporting a skin of chicken wire, burlap and plaster: using the blade to screed the wet plaster until a smooth, even positive form is created corresponding to the edge of the blade.

Molds will be taken of manageable sections of the quarter form and either fibre glass positives will be made and supported for subsequent vacuum forming of thermoplastic sheet (transluscent styrene or transparent polycarbonate) or the sections of the mold will be layed-up with a clear polyester and glass reinforcing which will be joined directly together to form the building.

Joints will be made by forming flanges at inside edge of the molds to which attachments can be made with the least possible visual interference.

The complete structure will be on view atop the cafeteria at the Art Institute.

rip-offs

Once again the battle begins. What battle is that you say? The two year old battle to try to raise the student apathy above the level of negligence. You still may be wondering what I am referring to. . . Well, I will tell you - rip offs. Yes, the ongoing story at the Art Institute of the students' dereliction of the duties-the duties of being our own security guards.

The story dates back a few years when school was never locked and the city of San Francisco used the Institute as an Art Supplies and Tool Shoplifting Center. Then someone decided to lock all the doors and windows, in an effort to "keep the city out". Lo an behold, the rip offs still occurred, and with more frequency. So every one ran around (after having had THEIRS ripped off) wondering where the little hole in the wall was where the "city people" were getting in. Sadly, there was no hole to be found, and the unhappy realization came about that it was students ripping off their fellow students. Even after the realization had come about, no one could fully grasp the situation, so they hired the now painfully appparent security guards (inefficient as they are), with the rationale that they would be a cure-all. To update the story during the summer semester 73, in the photo department alone, there were between $400 and $500 worth of equipment ripped off, with probably the same amounts or more in other departments. With the school run on a very tight budget, and 85% of the budget made up of student tuition, when things get ripped off, it really only hurts us!!!

There are ways to help the problem, and all it takes is a little concern from us, the students. No security guard at $3.00 an hour can have the same concern for your things as you do, having bought them, or the school's equipment which you PAY FOR DIRECTLY WITH YOUR TUITION. So what it takes is interest (not paranoia) in your community here at the Institute. If you feel someone is ripping someone's belongings off, ask they politely what they are doing, and if they are a student at the Institute. If you see a rip off, but are too shy to ask the ripper, TELL DIANE HARSH (Dear of Students) about the occurrence (even if you must do it anonymously with a note). That is one of her jobs here and she WANTS to know. So I will say it again. Take some concern in this community. We are supporting it financially and it's up to us, the students, to stop the rip offs. We pay a lot to come here, and the school has tremendous freedoms. Let's make it a place to work and play in peace, and not have to worry about things being stolen while we are working.

Bob Mayhew